



EPISODE ONE

SERIAL CODE 6G

TERMINUS by
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<u>1st TRANSMISSION</u>	15.2.83
<u>Duration</u>	24'58"
<u>Spool No</u>	27450
<u>Programme No</u>	1/LDLE120J/72X

(on break)

OPENING TITLES

4 pulled back on W
3 pulled back on W
Turlough-sleeves down
waistcoat on-carry coat

f/g pillar/flat out

EPISODE 1 - NEW OPENING SCENE

Dub-
Tardis atmos.
music

Sc.1 INT. TARDIS CORRIDOR

16. 1 W

CORRIDORS -
PULLED BACK/PANNING R.
HOLD STATIC SHOT for
MIX from titles

(FURTIVELY, TURLOUGH ENTERS
THE CORRIDOR. FROM TOP END-
DOWN CORR./LOOKS DOWN R.LEG-
TURNS AND STILL)

/Q TURLOUGH/

(MOVES L. TO ROUNDAL FLAT)

as he moves
fwd PULL
BACK/PAN
HIM L.

/Q TAPE/

TURLOUGH: I'm scared ... the place is
like a maze. Where am I supposed to
be going?

B.G.(OOV): Your function is to obey,
not question.

he turns

/4 to W/

/Q TAPE/

TURLOUGH: I may not have much time.
I don't think they trust me. Especially
Tegan.

(5 next)

1/1A
-4-

B.G.(OOV): The roundal behind you.

HOLD HIM as
he turns to
flat

(TURLOUGH TURNS TO THE
ROUNDAL)

(That one.)

HOLD ACTION
as he puts (Open it.)
coat on floor
keep TURLOUGH
L./ROUNDAL R.

(TURLOUGH PUTS COAT DOWN.
WORKS L. OF IT-FEELS ROUND
IT AND IT FLIPS OPEN)

GO ROUNDAL
OPEN

HOLD ACTION

(TURLOUGH OPENS THE ROUNDAL
AND WEE SEE A MASS OF PRINTED
CIRCUITS AND A BANK OF
DIFFERENTLY COLOURED
SWITCHES)

(Operate the blue switches.)

(TURLOUGH OBEYS)

(Now you will be able to remove the
space-time element from beneath the console.)

TURLOUGH: Which switches will release the
Tardis to my control?

GO TAPE

B.G.(OOV): (Do only as I say.)

Q TEGAN

TEGAN:(OOV) Turlough.

GO TAPE

B.G.(OOV): (Quickly, close the roundal.)

(THIS TURLOUGH DOES)

TURLOUGH: Now what do I do?

GO TAPE

(5 next)

B.G.(OOV): Go to the console room.

/5 jibbed 1/ TURLOUGH: And?
(NO REPLY)
(as he looks)
17. 5 W TURLOUGH
L.F/G-TEGAN
R. Where've you gone?
(TEGAN ENTERS THE CORRIDOR)

TEGAN: Who were you talking to?

let TURLOUGH
out bottom of
frame/HOLD
TEGAN
18. 4 W TURLOUGH: No-one ... I was singing. Not
very well-I'm afraid.(BENDS PICKS UP COAT
MOVING IN TO R. OF ROUNDAL)
TEGAN: Why didn't you answer when
I called?
19. 5 W TURLOUGH: *I'm very sorry,* I didn't hear you.
MCU TEGAN
(TEGAN LOOKS AROUND)

TEGAN: You're up to something. I can
feel it.
20. 1 X TEGAN R./
TURLOUGH
rising into TURLOUGH: Simply looking around. The
l. of frame Tardis is so large.
roundal c.b/g
/GO ROUNDAL OPEN/ (THE ROUNDAL POPS OPEN)

TEGAN: What've you been doing?

HOLD ACTION

(TEGAN EXAMINES THE GUBBINS
INSIDE THE ROUNDAL)

(SHARPLY) Have you touched anything?

21. 5 W MCU TEGAN TURLOUGH: You look so sweet when you get angry. /
22. 4 W MCU TURLOUGH TEGAN: I'm being serious! What have you been doing? /
23. 1 X TURLOUGH L. /
TEGAN R. / (TEGAN CLOSES THE ROUNDAL)
ROUNDAL C. / Teg Why do you dislike me so much? /
24. 5 W MCU TEGAN
25. 4 W /1 pullout/ TEGAN: You're unreliable /
MCU TURLOUGH
26. 5 W MCU TEGAN TURLOUGH: You hardly know me. /
/4 ease out/ TEGAN: I heard the way you were talking
JIB R. to to the Doctor.
HOLD TEGAN
into r.f/g
TURLOUGH L. TURLOUGH: Being friendly hardly makes
me unreliable.
- let her out L. HOLD
TURLOUGH let
him out L.
HOLD FOR
EDIT
-----RUN ON -----
27. 4 X CORRIDOR TEGAN: It was the way you were doing it.
TEGAN: Oh, You would prefere I used your
sledge hammer tactics.
TEGAN: At least I'm honest!
/Q THEM/ TURLOUGH: Being rude isn't honest.
TEGAN into Neither is over-reacting. If I choose
shot from R. to smooth the way with a smile and a
TURLOUGH in soft phrase, that doesn't make me
to her R. unreliable. Charm, the way I use it,
PULL BACK with is to disagree agreeably.
THEM HOLDING
2s

5 pull out;
1 to Y; 4 to
X; 3 to W

set f/g
scenery

TEGAN (STUBBORNLY): You were using it to deceive!

TURLOUGH: Oh, You're so typical of your planet. Reduced to shouting if you can't have your own way./

28. 3 W
MCU TEGAN

TEGAN (SHOUTS): I am not! /

29. 1 Y
TEGAN L.F/G
TURLOUGH R.

TURLOUGH: (SMILES) No?

30. 3 W
a/b

(TEGAN FUMES)

You seem unable to grasp ^{that} there are other approaches. To smile before asking.

TEGAN: Don't patronise me, Turlough! /

31. 1 Y
MCU TURLOUGH

TURLOUGH: I'm simply relating what I think. /

32. 3 W
CU TEGAN

TEGAN: Turning an argument around is something you're very good at.

TURLOUGH: Listen to yourself. You're so concrete in the way you think. /

33. 1 Y
CU TURLOUGH

why can't you just agree to differ. /

34. 3 W
CU TEGAN

TEGAN: I think you're dangerous. /

35. 1 Y
a/b

TURLOUGH: I think we should try and be friends. /

36. 3 W
a/b

(4 next)-as she turns

37. 4 Y

2s TEGAN/
TURLOUGH

HOLD TEGAN
into l.f/g

TEGAN: I'm going to tell the Doctor
about the roundal.

(TEGAN WALKS OFF)

TURLOUGH: Do so.
but you'd only make a fool of yourself.

TEGAN stops

(TEGAN PAUSES)

TURLOUGH
moves down
to her

I ~~travel~~^{too} in the Tardis/now. I've no
desire to kill myself ... I ~~had~~ no reason
to open that roundal.

PULL BACK
with TEGAN-
HOLDING 2s

(TEGAN MOVES OFF)

TURLOUGH: Where are you going?

TEGAN: To show you~~t~~ your room.

they pause

(TURLOUGH FOLLOWS)

TURLOUGH: We're friends?

TEGAN: Not yet.

let HER out
r. HOLD
TURLOUGH
let him out
r.

(TURLOUGH GIVES TEGAN
AN EVIL LOOK)

HOLD FOR EDIT

Scene 1A Int. Tardis - Nyssa Room

Nyssa in her room
working with laboratory
equipment.

18 INT. ADRIC/TURLOUGH'S ROOM.

2.

2 A

WS ROOM
CRAB R. PAN L.
to HOLD BED f/g

(TEGAN AND TURLOUGH
ENTER)

/VT edit/
/to cam./
/on move/

TURLOUGH/TEGAN

TURLOUGH: (LOOKING AROUND) Looks
like a kid's room.

Q THEM

HOLD HER MOVE
into R. f/g
TURLOUGH l.
see NECKLACE
in HAND

TEGAN: It was Adric's.

TURLOUGH: Who?

TEGAN: (QUIETLY) It doesn't
matter. (cont...)

(5 next)

(2 on 2)

as HE MOVES R.
CRAB L. to HOLD
TEGAN L.F/G
TURLOUGH R.
bed in f/g
HE SITS

TURLOUGH: (cont) I've had enough
of children. What with that awful
school on Earth.

TEGAN: You can change things
~~about~~ if you want.

(TURLOUGH PICKS UP
A MATHEMATICAL
PUZZLE THEN THROWS
IT DOWN AGAIN)

Right
TURLOUGH: / All this can go for
a start.

TEGAN: It's your room. Do what
you like.

let HER OUT L.
CENTRE on TURLOUGH
he starts to roll
up sleeve as she
closes door

(SHE TURNS AND
WALKS OUT)

(5 next)

5A

2. INT. TARDIS CORRIDOR.

3. 5 A /
CORR./DOOR
TEGAN

SHE TURNS

/2 to B console/

LET HER MOVE
OUT R.

/Q TURLOUGH/

TURLOUGH in R.
and into MCU
he looks off r.
but let HIM MOVE
OUT L.

/Q NYSSA/

(TEGAN EMERGES,
AND STOPS TO TAKE
A DEEP BREATH.

THEN SHE DETERMINEDLY
HEADS TOWARDS THE
ROOM THAT SHE SHARES
WITH NYSSA.

AS SHE LEAVES OUR
FIELD OF VIEW,
TURLOUGH CAUTIOUSLY
EMERGES.

HE WATCHES TO BE
SURE THAT TEGAN
HAS GONE, AND THEN
HE HEADS FOR
THE CONSOLE ROOM.

HE'S MOVING WITH
STEALTH)

(1 next)

(3 on 5)

/3A 1A/

3. INT. NYSSA/TEGAN'S ROOM.

4. 1 A TROLLEY/MICROSCOPE F/G / (NYSSA IS WORKING
NYSSA AT A TABLETOP SETUP
as SHE STRAIGHTENS UP FOR A BIOCHEMICAL
and PICKS UP BOOK EXPERIMENT: LOTS
CRANE R. and PAN L. OF GLASSWARE AND,
to HOLD NYSSA R.F/G IN THE MIDDLE, AN
DOOR in L.B/G EYEPIECE ANALYSER.
/Q TEGAN/ SHE LOOKS UP AS
TEGAN ENTERS.
/5 to B Adric/ TEGAN CLOSES THE
DOOR BEHIND HER AND
STANDS FOR A MOMENT,
FINALLY GAINING
CONTROL)

5. 3 A MCU NYSSA TEGAN: He's got the manners of
she looks up a pig./
/Q TIME ROTOR/ NYSSA: (LOOKING UP, PUZZLED) The
6. 1 A NYSSA R.F/G Doctor?/
TEGAN moving TEGAN: The brat! Turlough.
FWD L. NYSSA: He'll settle down.

/S/B TURLOUGH/

(6 next)

(6 on 1)

/2B+4A; 6B/

7. 6 B /Q TURLOUGH/ 4. INT. TARDIS CONSOLE ROOM.
DOOR (SCREEN CLOSED)
on elemac/jib (THE TIME ROTOR IS
IN MOTION.)
/3 twds B console/ TURLOUGH IS AT THE
not in yet CONSOLE.
TURLOUGH in door
JIB R. PAN HIM L.
THRU' ROTOR -
TIGHTENING and as
HE LOOKS DOWN
PAN DOWN to CUBE
and PULL OUT to
see HIM/CUBE F/G
HE REACHES INTO HIS
POCKET AND BRINGS
OUT A CUBE WHICH
STARTS TO GLOW)
TURLOUGH: (MUTTERS) It's repaired
itself.
8. (2 B /GO CUBE GLOW/
(+ Q BLACK GUARDIAN/ BLACK GUARDIAN: Concentrate./
4 A MCU BLACK GUARDIAN You have work to do.
looking l.
on SCREEN AND DOWN
9. 6 B /CU TURLOUGH/

/Q TEGAN/NYSSA/

(1 next)

(9 on 6)

1A

5. INT. NYSSA/TEGAN'S ROOM.

10. 1 A / (TEGAN HAS COME IN
TROLLEY F/G FOR A CLOSER LOOK
NYSSA L./TEGAN R. AT THE EXPERIMENT)
see necklace

/3 into B/
/6 to C /

as TEGAN MOVES L.
PAN with HER to
HOLD HER L.
NYSSA R.

TEGAN: What are you doing?

NYSSA: Synthesising an enzyme.
I seem to need the practice.

(NYSSA PICKS UP AN
ABACUS)

TEGAN: You've done it before.

NYSSA: Adric did the calculation
for me. My own figures aren't
as good. (HOLDS UP THE ABACUS)
As you can see.

as TEGAN moves
CRANE R. to HOLD
NYSSA R.f/g
TEGAN thru' door
L. B/G

TEGAN: () I'll see if I can
find his notes, before Turlough
destroys them.

(TEGAN EXITS)

/Q TEGAN as door closes/

(6 next)

(10 on 1)

2B+4A; 6C 3B

6. INT. TARDIS CONSOLE ROOM.

(CUBE ALIGHT ON TOP OF TARDIS)

11. 6 C / (A PANEL IN THE
low on jib PEDESTAL OF THE
PANEL/TURLOUGH CONSOLE IS OPEN.
he opens panel TURLOUGH REACHES
INSIDE)

/S/B Q BLACK GUARD./

12. 2 B / TURLOUGH: What will this do?
+ SCREEN

4 A / BLACK GUARDIAN: You are
MCU BLACK GUARDIAN touching the heart of the Tardis.
looking l./down Rip it free!

13. 6 C /
TURLOUGH/HAND/ (TURLOUGH WITHDRAWS
VOID HIS HAND)
as head up

14. 3 B /
MCU TURLOUGH TURLOUGH: And what happens to
cube f/g me?

/Q B.G./

15. 2 B / BLACK GUARDIAN: You will be
+ a/b safe. I am ready to lift you
4 A away./

16. 3 B /
MCU TURLOUGH (TURLOUGH REACHES
cube f/g IN AGAIN AND BEGINS
as he bends down TO PULL A PIECE OF
THE INNER WORKINGS
FREE.

17. 6 C /
TURLOUGH working IT RESISTS HIM, BUT
in void THE CONSOLE REACTS
IMMEDIATELY - THE
TIME ROTOR SUDDENLY
LOCKS IN PLACE AND
STARTS TO FLICKER,
AS THE CLOISTER BELL
STARTS TO TOLL.

18. 3 B /
HIGH SHOT ROTOR
/Q LIGHTS ROTOR STOP/
AND FLICKER

19. 6 C /
TURLOUGH WORKING TURLOUGH KEEPS
PULLING)

20. 2 B /
+ a/b
4 A /
CU B.G. he looks
pleased

- 7 -

DUB CLOISTER
BELL

/2 to C/
/3 to C/

(2 next)

HOLD FOR EDIT

RUN ON

5B 2C

7. INT. ADRIC/TURLOUGH'S ROOM.

21. 2 C _____ / (DOOR CLOSED)
DOOR (TEGAN KNOCKS) DUB CLOISTER
Q TEGAN (TEGAN STEPS IN BELL
AND LOOKS AROUND,
PUZZLED)
22. 5 B _____ /
WS area of
ROOM - PAN
to BED
23. 2 C _____ / TEGAN: Turlough?
MCU TEGAN (SHE EXITS LEAVES DOOR OPEN)
SHE TURNS
and MOVES OUT

HOLD FOR EDIT

RUN ON

TEGAN back to/
pos.in Adric/
rm

/5 to A pushed in/
2 to B

(5 next)

(23 on 2)

5A

8. INT. TARDIS CORRIDOR.

DUB CLOISTER
BELL

24. 5 A _____/

(TEGAN EMERGES FROM
TURLOUGH'S ROOM)

CORR.

(pushed in)

/Q TEGAN/

TEGAN: Turlough?

TEGAN into CENTRE
of shot from R.

PULL BACK with HER
SLIGHTLY -
STOP and let HER
OUT R.

/Q TURLOUGH/

(6 next)

/2B+4A; 6C/

9. INT. TARDIS CONSOLE ROOM.

(ROTOR NOT MOVING. LIGHTS STILL FLICKERING)

25. 6 C TURLOUGH (AS BEFORE) DUB CLOISTER
working BELL

/5 pan l. to/
/VisFx light/
/box

TURLOUGH: (STRUGGLING) It's
stuck!

/Q B.G./

BLACK GUARDIAN: (OOV)
Continue.

HOLD HIS MOVE
as HE TURNS to CAM.

TURLOUGH: I'm trying. It
won't move.

/Q B.G./

26. 2 B /BLACK GUARDIAN: The break
+ SCREEN up is beginning! I can
4 A sense it./
CU B.G.

27. 6 C Remove the space time element.
TURLOUGH

HOLD HIS MOVE
back to hole

/Q TEGAN/

TEGAN:(OOV) Turlough!

and as he renews
effort TIGHTEN
TO HANDS/FLEXES etc.

28.

/S/B Q TEGAN/ 10. INT. TARDIS CORRIDOR.

(TIPSY HERE)

+

TEGAN: Turlough.

(INTO E/G L. LOOKS R.) Oh no!

(THE CORRIDOR WALL INCLUDING THE DOOR TO TEGAN AND NYSSA'S ROOM IS STARTING TO SHIMMER AND BREAK UP.

let HER OUT L.

SHE TURNS AND
RUNS)

HOLD FOR EDIT

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/Strike fully /
/prac.cube set/
/non-prac /

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- 11 -

(on break)

3A 1A+5A/

DUB CLOISTER
BELL +
PULSATING GETTING
LOUDER

11. INT. NYSSA/TEGAN'S ROOM.

34.

1 A

NYSSA/BOOK R.F/G
WALL L.

+ El. Fx. l. of f.

5 A

Vis Fx LIGHT BOX

Q HER

SHE turns over
page.Listens.
SHE TUNS TIGHT
in R.F/G

(NYSSA IS STUDYING
A TEXTBOOK. SHE
LOOKS UP AS SHE
HEARS THE PULSATING
SOUND THAT
ACCOMPANIES THE
SHIMMERING.

THE INSIDE OF
THE WALL IS ALSO
BREAKING UP)

/Fx on wall spreading/

35.

3 A

MCU NYSSA

HOLD FOR EDIT

RECORDING BREAK

(6 next)

/6A/ /COLUMN POS.1; Lin/Term.door closed/
CORR.SET IN CONSOLE /FLOATERS B.C. IN; FLOATER A OUT/
RM.CORR.GAUZE LOOPED LINER FLAT READY TO SET AFTER TARDIS FLAT/
UP FOR 1.

12. INT. TARDIS CORRIDOR.

1. 6 A on elemac & jib / (HAT STAND OUT)(NO SINGLE CHAIR
CORRIDOR (THE DOCTOR TURNS ON SET)
THE CORNER OF THE
CORRIDOR ON THE
RUN)

/Q DOCTOR/TEGAN/ (COMING ROUND CORNER)
THE DOCTOR: What is it?

TEGAN: Quickly!

RECORDING BREAK

/6 to B- Console Rm/

/2nd part of Sc.12 later/

/STRIKE CORR. FLATS/

3C+5A; 6D

DUB CLOISTI
BELL AND
PULSATING

12A CORRIDOR.TARDISnr NYSSA RM

29. 3 C WALL
+ El.Fx r.of frame
5 A Vis Fx Light box
Q THEM
DOCTOR/TEGAN INTO
L. F/G
/ 2 to D
/ 4 to Bpulled/
back
30. 6 D V.TIGHT PROFILE
2-s TEGAN/DOCTOR
DOCTOR TURNS
as they move out l.
31. 3 C
+ a/b
5 A Vis Fx Light box
as THEY MOVE OUT
EFFECT spread
slowly l. to
FILL FRAME
HOLD FOR EDIT
RECORDING BREAK
/ 3 to 1
/ 6 still pushing/
/ 3s cable PAN R./
to wall
- (THEY MOVE TO THE
NEXT SECTION OF
THE CORRIDOR AND
SEE THE SHIMMERING.
THE WALL SPARKLES
AS IF SEEN THROUGH
A WATERFALL)
(VT TO THEIR ENTRANCE)
TEGAN: What is it?
THE DOCTOR: We're in trouble.
I'll explain later.
(HE TURNS AND
HEADS FOR THE
CONSOLE ROOM
AT SPEED.
TEGAN FOLLOWS)

(on break)

- 1/14 -

4B+5A; 2D 6C/
2E

DUB CLOISTER
BELL

~~FOOTSTEPS~~

13. INT. TARDIS CONSOLE ROOM.

36. 6 C

TURLOUGH at
PANEL

(TURLOUGH CLOSES THE
PANEL ON THE
PEDESTAL.

Q HIM

insert Sc. 13A DR/DOOR

HE CLOSES PANEL

HE WORKS QUICKLY
AS HE HEARS THE
DOCTOR APPROACHING.

HOLD HIS RISE
and see CUBE as
HE PICKS IT UP

HIS TASK COMPLETE,
HE MOVES AWAY FROM
THE CONSOLE.

Q DOCTOR/TEGAN

as he turns

THE DOCTOR AND TEGAN
ENTER AND MAKE FOR
THE CONSOLE.

37. 2 D

FLICKERING ROTOR
L.F/G DOOR OPENING
DOCTOR/TEGAN IN
R.B/G
THEY STOP

THE ROTOR IS
FLICKERING)

THE DOCTOR: What was Nyssa
working on?

/6 pull out/
slightly

TEGAN: Nothing that ~~would~~
~~do this.~~ *could have caused this*

HOLD HIS MOVE
L.F/G-TEGAN/
TURLOUGH R.

THE DOCTOR: The rotor's
jamming, but ...

as he opens
panel

(HE OPENS THE
PANEL ON THE
PEDESTAL)

38. 6 C

PANEL/HAND
BUTTON

There's a safety cutout.

as hand to button

(HE PRESSES
A BUTTON)

DUB BUTTON
PLINK

39. 2 D

DOCTOR L.F/G
TURLOUGH/TEGAN R.
DOOR R.

(ROTOR OUT)

TURLOUGH: Is Nyssa safe?

Q LIGHTS

/6 pull out
fast but not far

- 14 -

(4 + 5 next)

(THE DOCTOR REACHING
TO OPERATE THE
CONTROL TO UNCOVER
THE VIEWING SCREEN)

DUB SCREEN
SOUND

As DOCTOR MOVES
UP and R. CRAB R.
UP SIDE OF CONSOLE
to HOLD HIM and
PAN HIM L. to red
lever area

^{well,}
THE DOCTOR: We'll see. I'm
trying to re-focus the exterior
viewer on the ~~interior~~ ^{inside} of the
Tardis.

(HE REACHES ACROSS
TURLOUGH TO MAKE
ANOTHER ADJUSTMENT.

TURLOUGH GETS OUT
OF THE WAY AND GOES
TO JOIN TEGAN.

40.

4 B

LOW S. DOCTOR/TURLOUGH
+ TEGAN L. SCREEN R.

5 A

VisFx LIGHT BOX
slightly de-focussed

THE SCREEN SHIMMERS
AND SPARKLES)

?run on for
screen open
+Dr.rpt.lookup

/Q TEGAN/

TEGAN: IT's just a mess.

41.

2 E

MCU DOCTOR

HOLD FOR EDIT

THE DOCTOR: Dimensional
instability. That's the danger./
(HE RAISES HIS VOICE) Nyssa?

/TINY RUN/
/3+5shots/

/5 normal light/
/box shot

(41 on 2)

3A+5A; 1A

/Dave-if poss.
/Topsy spreading/
down from top/

DUB CLOISTER
BELL +
PULSATING

14. INT. NYSSA/TEGAN'S ROOM.

42. 1 A / (WALL STILL IN)
MCU NYSSA (HALF OF THE ROOM
/Q HER/ HAS NOW SUCCUMBED
HOLD HER as SHE TO THE SHIMMERING.
MOVES back to
BED

43. 3 A / (NYSSA IS BACKED-UP AGAINST
NYSSA BOTTOM L. of THE TABLE WITH HER EXPERI-
+ FRAME + El. Fx. MENTAL GEAR ON IT)
5 A (THE BOOK IS STILL UNDER HER
Vis Fx. LIGHT BOX ARM, THE ABACUS ON THE BENCH)

/Q DOCTOR/ THE DOCTOR: Nyssa.
44. 1 A / (ON DISTORT)
MCU NYSSA Nyssa, can you hear me?

NYSSA: Yes!

TIGHTEN TO
CU
as she looks
THE DOCTOR: Stay well back,
there's nothing you can do.

45. 3 A /
+ WALL + El. Fx.
5 A /
VIS. FX LIGHT BOX
elect. fx.
slowly spreads
& fills frame

(SHOT OF DOOR - UNIVERSE
BREAKING THROUGH)
The Doctor (OTO) - Nyssa.

(2 next)

2E 6A

DUB CLOISTER
BELL

15. INT. TARDIS CONSOLE ROOM.

CSO BEHIND SCREEN

46. 2 E

MS DOCTOR

(THE DOCTOR IS STILL
WORKING FRANTICALLY.

/Q DOCTOR

HE WORKS AT
CONSOLE THEN
LOOKS AT SCREEN

/Q DOCTOR

HE RESUMES WORK

/Q TEGAN

A. VT THE IMAGE ON THE
EDIT SCREEN NOW SHOWS
SCREEN NYSSA AND THE
INTERIOR OF THE
ROOM, BUT IT IS
MARRED BY MASSIVE
INTERFERENCE.

TEGAN LOOKING UP
CLOSER TO THE
SCREEN)

47. 6 A

DEEP 3-s
(panned l.)
TEGAN R.F/G
TURLOUGH C.
DOCTOR L.B/G

TEGAN: What's that? I
saw something. Just for a
moment.

B1.VT EDIT SCREEN-as DR.LOOKS UP

in Tegan Rm.
v.quietly strike
wall falt toCSO
pos.check CSO
cloth

THE DOCTOR: (DESPERATE) Oh
no! The outside universe is
breaking through.

/Vis Fx Nyssa/
trolley

TEGAN: Look!

TIGHTEN TO
CU DOCTOR

B VT (THE SIGN ON THE
EDIT SHIMMERING SKULL
SCREEN APPEARS ON THE
WALL IN NYSSA'S
ROOM)

/Q DOCTOR

48. 6 A

CU DOCTOR

HOLD FOR EDIT

/TINY RUN ON

3A+4A+2G; 6F 1A/

/Dave-I reckon we can just/
do this with light box

/CSO cloth set/

16. INT. NYSSA/TEGAN'S ROOM.

62.	6 F	(pushing 3s cable) HIGH S. TROLLEY keep off wall <u>/GO VIS FX/</u> NYSSA IN. <u>/Q NYSSA/</u>	(NYSSA OUT) (THE EXPERIMENTAL GEAR ON THE TABLE ERUPTS IN A BRILLIANT PYROTECHNIC DISPLAY. NYSSA RAISES HER ARM TO PROTECT HERSELF)
63.	3 A + 4 A + 2 G	NYSSA into L.F/G CSO CLOTH R. TARDIS FLAT SKULL DOOR nearly thru' <u>/Q DOCTOR/</u>	
64.	1 A	HIGH BCU NYSSA	THE DOCTOR: (OOV) Look behind you, Nyssa.
65.	3 A + 2 G	NYSSA L.F/G CSO CLOTH R. SKULL DOOR <u>/GO DOOR/</u> DOOR OPENING HOLD FOR EDIT	(THE DESIGN OF A SCREAMING SKULL GROWS MORE DISTINCT) WE SEE THAT THE SKULL IS A DESIGN ON A HEAVY METAL DOOR. IT STARTS TO SWING OPEN) (FAST TO START THEN SLOW A BIT)

RECORDING BREAK

/2 to B console screen/
/1 pull out on A

/Set skull door, Nyssa rm.
Set whitecloth/gauze behind it/

(48 on 6)

/4B+5A; 6E/

DUB CLOISTER
BELL

17. INT. TARDIS CONSOLE ROOM.

49. 6 E _____ / CSO SCREEN
CU DOCTOR (clear of screen) (AS HE WORKS,
THE DOCTOR
WATCHES A
GARBLED
REPRESENTATION
OF THE ROOM
INTERIOR ON
THE SCREEN)
- /Q HIM/
- /Q TEGAN/ VT EDIT/GALL.
NYSSAF/G.DOOR
B/G.SHE TURNS
TO CAM.THEN
MOVES TWDS DOOR
50. 4 B _____
(pushed r.)
3s DOCTOR/TURLOUGH/
TEGAN.fav.TEGAN keep
off screen.
51. 6 E _____
CU DOCTOR THE DOCTOR: (LOUDLY) Go
as he looks through, Nyssa. It's your
only chance.
52. 4 B _____ (AND ERUPTION SENDS THE SCREEN
A BRILLIANT WHITE)
- ~~GROUP T/G
SCREEN/CSO
LIGHT BOX
D-focus~~
- /GO WHITE OUT SCREEN/
- /Q DOCTOR/ (VERY CONCERNED) Nyssa. If
you can hear me... KEEP MOVING
53. 6 E _____
CU DOCTOR
- /TINY RUN ON/
/2 in to f/
/set backs in screen/
- TINY RUN ON
4 line-up
Screen shot

HOLD FOR EDIT

(4 next)

2J

lights not so bright
check gauze behind door
chair; Column set 1
floater A out

18. INT. LINER CORRIDOR.

DUB -
LINER'S MOTORS
+ STRANGE
ETHEREAL SND
THAT ECHO
LIKE FAINT
CRIES ON THE
WIND

88.

2 J

SKULL DOOR

/Q DOCTOR
/Q NYSSA

as NYSSA comes
thru' CRAB L. to
shoot down
corridor SEEING
SKULL

(PART OF A CORRIDOR
COMPLEX FORMED
FROM STAGGERED
ALCOVES.

THE DOORWAY TO
THE TARDIS IS IN
THE CURVING OTHER
WALL.

ALONG THE INNER
WALLS ARE SLIDING
DOORS - ALL CLOSED
AND EACH BEARING
THE SKULL DESIGN.

LIGHTS ARE LOW.

NYSSA DIVES THROUGH
THE DOORWAY WITH
THE PYROTECHNICS
BEHIND HER. BOOK AND HAND
HURT

THE DOCTOR'S
LOUDSPEAKER
VOICE ECHOES
FROM WITHIN)

(VT edit- oov Nyssa if you can hear me)

THE DOCTOR: (O.O.V.) ~~...Keep moving~~
keep moving Nyssa. Stay ahead of
it. If you don't it will
kill you.

HOLD HER as she
RUNS AWAY from CAM.
FRONT R.

(HAND COVERING HER
EYES, NYSSA STARTS
TO RUN.

SHE DROPS THE BOOK
AS SHE GOES)

HOLD FOR EDIT

TINY RUN ON
2 to J;4 to C
set chair door

(2 next)

(53 on 6)

/4B 2F 6E/
6D/

DUB CLOISTER
BELL
FADE TO QUIET
THEN PULSATING
START IN
CONSOLE RM

19. INT. TARDIS CONSOLE ROOM.

54. 4 B

GROUP F/G
SCREEN R.

Q THEM

HOLD DOCTORS
TURN OUT

SCREEN BLACK

E.GALL. (THE SCREEN IS
INSERT SUDDENLY CLEAR.

THE ROOM IT SHOWS
IS EMPTY.

THE DANGER IS
ABRUPTLY OVER,
THE TOLL OF
THE CLOISTER
BELL BEGINS TO
FADE.

IN THE NEWLY
ESTABLISHED
QUIET, A
REGULAR ELECTRONIC
PULSATION IS
SOUNDING)

Q TEGAN

55. 2 F

2-s TURLOUGH/TEGAN

TEGAN: What's that?

56. 6 E

MCU DOCTOR

THE DOCTOR: I don't know./

57. 2 F

2-s a/b

TURLOUGH: Where does that
door lead to?/

58. 6 E

MCU DOCTOR

THE DOCTOR: Another space
craft.

HOLD FOR EDIT

(DOCTOR LOOKS UP SHARPLY)

TEGAN: Look!

TINY RUN

/6 to D/
/pulled/
/back/

F.VT (ON THE SCREEN WE SEE THE DOOR
EDIT/ WITH THE SKULL DESIGN SLOWLY
GALL. STARTING TO CLOSE.)

59. 6 D

3-s ALL LOOKING AT
SCREEN.

Q THEM

HOLD THEIR MOVE TO
CAM. LET THEM OUT.
KEEP ON SCREEN.

HOLD FOR EDIT

RECORDING BREAK

HOLD HER MOVE
FWD

TEGAN: You've never
mentioned it before.

(SHOCKED LOOK FROM TEGAN)

HOLD FOR EDIT

(HE TENTATIVELY
DUCKS UNDER THE
CHAIR AND SLIPS
INTO THE GAP
BETWEEN THE
SKULL DOOR AND
ITS JAMB)

1 PAN to door

(TEGAN TO DOOR)

TINY RUN ON

4C 2J21. INT. LINER CORRIDOR.

89. 2 J _____ / (THE DOCTOR STEPS
DOOR DOWN INTO THE
CORRIDOR.
/Q DOCTOR/ DOCTOR: Well, *it never worked before*
DOCTOR THRU' THE DRONE OF THE
DOOR. LINER'S MOTORS
as he moves into PROVIDES A BACKGROUND.
corr. OVER THIS ARE LAID
90. 4 C _____ / STRANGE, ETHERIAL
L/S CORR. SOUNDS THAT ECHO
DOCTOR CENTRE LIKE FAINT CRIES
ON THE WIND.
/2 push R/ HE TAKES A CAUTIOUS
LOOK AROUND.
91. 2 J _____ / TEGAN PUTS HER HEAD
MS TEGAN ROUND THE DOOR)
/Q TEGAN/
92. 4 C _____ / TEGAN: Well? /
MS DOCTOR

THE DOCTOR: She's gone.HOLD HIS MOVE
to BOOK and DOWN(THE DOCTOR SEES
NYSSA'S CHARRED BOOK
LYING A COUPLE
OF YARDS AWAY ON
THE CORRIDOR FLOOR.HE PICKS IT UP. IT IS VERY
BLACK AND DIRTY PUTS IT
DOWN AND STANDING UP CALLS.
(BOOK LEFT)HOLD RISE -
LET HIM MOVE
AWAY FROM CAM.
and OUT R.

(POINTS)

Stay there.

(HE SETS OFF
IN THE DIRECTION
INDICATED BY THE BOOK)

HOLD FOR EDIT

TINY RUN ON - 24 -

25

23. INT. LINER CORRIDOR.

93. 2 J DOOR / (TEGAN STEPS DOWN
 INTO THE CORRIDOR AND
 TAKES A COUPLE OF
 HESITANT STEPS
 IN THE DIRECTION
 TAKEN BY THE
 DOCTOR)
 /Q TEGAN/
 TEGAN into SHOT
 SHE STANDS AND
 LOOKS ROUND

TEGAN: Doctor? Doctor?

as SHE MOVES R.
CRAB SLIGHTLY L.
to HOLD HER - SHE
TURNS/LOOKS RND
THEN MOVES OUT R.

HOLD FOR EDIT

TINY RUN ON

2 back to J

(79 on 1)

3A 6F 1A

24. INT. NYSSA/TEGAN'S ROOM.

80. 6 F / (cube pre-set by door)
MS TURLOUGH (TURLOUGH QUICKLY MOVES
Q HIM AWAY FROM THE
PAN HIM R. to DOOR SIGHTLINE OF THE
and HOLD HIS BEND DOORWAY.
B.G. INTO POS. FROM HIS POCKET
Q CUBE HE PRODUCES THE
see CUBE as HE LIFTS COMMUNICATION CUBE.
IT INTO F/G it GLOWS IT STARTS TO
GLOW)
81. 3 A / Q B.G. as he looks BLACK GUARDIAN: (OOV) Follow
HIGH CU TURLOUGH them.
82. 1 A /
83. 3 A / TURLOUGH: I can't
a/b
84. 1 A / LOW MCU B.G. BLACK GUARDIAN: (OOV) Follow
and kill him.
85. 3 A /
a/b
- as he looks down (TURLOUGH LOOKING UP)
AND HE LOOKS DOWN
to CUBE)
- ~~86. 5 F / CU GLOWING CUBE~~

HOLD FOR EDIT

(2 next)

4C 2J 5C

4Cpushed 1

25. INT. LINER CORRIDOR.

94. 4 C

TEGAN/SKULL/
BOOK

TURLOUGH: Tegan!

/Q HER

(SHE TURNS.

/Q TURLOUGH(line)/

as she turns

TURLOUGH STEPS
DOWN FROM THE
DOORWAY. AS HE
DOES THE DOOR
AUTOMATICALLY
SWINGS OPEN TO ITS
FULLEST WIDTH.

95. 2 J

(locked off)
TURLOUGH into shot
and HE MOVES into
R.F/G.

THE CHAIR IS
THEN WHISKED AWAY
AS THOUGH BY A
STRONG WIND.
THE DOOR SLAMS
SHUT.

/GO CHAIR/

See chair go and
door close.
TURLOUGH turns R.F/G
and into DOOR. HE
rushes to it and
tries to get in.
HE steps back to
R.F/G
DOOR CLEAR OF HIS
BODY L.

TURLOUGH, WHO HAS
RETURNED TO THE
DOOR, THROWS HIS
FULL WEIGHT AGAINST
IT, BUT TO
LITTLE EFFECT)

(IRONICALLY) I wonder how that
happened.

HOLD FOR GALL.MIX

(THE DOOR TO THE
TARDIS DISSOLVES
LEAVING A BLANK
CONTROL WALL)

96. 4 C

TURLOUGH R.F/G
TEGAN moving
L.B/G

/Q TEGAN/

HOLD FOR EDIT

TEGAN: It Seems we have no choice.
We go on.

97. 5 C

LINER WALL
(locked off)
HOLD FOR EDIT

- 28 -

(FOR GALLERY ONLY SLOW MIX FOR Sc25)

(6 next)

6G

/2 to J liner wall; 5 to skull door-
/will come to Adric rm. D; 4 pull out/

26. INT. LINER CORRIDOR.

98. 6 G

CU HAND PRINT

/Q DOCTOR/

DOCTOR'S HAND in L.
as it moves away
PAN UP AND L. TO
DOCTOR

(ANOTHER PART OF
THE LINER: THE
DOCTOR IS LOOKING
CLOSELY AT THE
CORNER WALL OF
AN INTERSECTION.

PULL BACK and PAN HIM R.
to HOLD HIM L. - SKULL
MOTIF R. then LET HIM
OUT R. and
HOLD SKULL

THERE'S A CLEAR
HANDPRINT ON IT)

THE DOCTOR: (UNDER HIS BREATH)
What have I sent you into
Nyssa.

(HE TURNS THE
CORNER TO FOLLOW)

HOLD FOR EDIT

V. QUIETLY CHANGE
SKULL DOOR/LINER
WALL/COLUMN
SKULL DOOR POS. 2
ADRIC RM

1/29A

MODEL SHOT ~~-liner alone in space~~

Battle cruiser ~~do not~~ docking
with liner

1B

6 to H hand held

/Strike stair colum.Strike floater C/
/don't block 6/3 way in!

27. INT. LOWER DECK. LINER.

99. 1 B

CORNER OF STAIRS

Q NYSSA

NYSSA into shot
TRACK BACK WITH HER
THRU' COLUMN to
HOLD HER MOVING
AWAY R. of FRAME.
Skull door l.

(A MORE OPEN AREA
THAN THAT OF THE
CORRIDOR, WITH A
METAL STAIRWAY
DESCENDING INTO IT.

THERE ARE
MORE SLIDING DOORS.

THE SKULL SYMBOLS
ARE SPOTLIT. UNMISSIBLE.
THUMB BUSINESS HERE.

NYSSA IS DESCENDING
THE STAIRWAY.

DUB-
TREAT
WAIL

Q INGA

SHE'S BLINKING, ALMOST
BLINDED.

as SHE TURNS
TIGHTEN on her

THERE'S A PITEOUS
WAIL, NOT UNLIKE THE
ELECTRONIC SCREAM
HEARD EARLIER.

NYSSA TURNS HER
HEAD, CLOSE TO
PANIC)

Q TEGAN/TURLOUGH

(3 next)

3E

/6 to H well 1. on way
/4 to D: 1 to C Set column pos.2/

28. INT. LINER CORRIDOR.

100. 3 E

WALL R.F/G
2-s TEGAN/TURLOUGH

(TEGAN AND TURLOUGH
HAVE HEARD THE
WAIL.

BOTH ARE VERY
SCARED)

TEGAN: Come on. We can catch
up with the Doctor.

Q INGA

(THE CRY COMES MORE
CLEARLY: WITHOUT
DOUBT A FEMALE
VOICE)

INGA: (O.O.V.) ~~oh... please~~
~~please...~~

LET THEM MOVE
OUT L.

TEGAN: (TO TURLOUGH) Come on.

(THEY MOVE OFF IN
ITS DIRECTION)

(LEFT AND TURN SHARP
LEFT OR YOU WILL BE
IN NEXT SHOT)

(6 next)

(100 on 3)

6H 3F

SKULL PIC.ON STAIR WALL.
FLOATER OUT

29. INT. LOWER DECK. LINER.

101. 6 H

(hand held)
NYSSA

/Q HER/

/3 to F fast/

SHE MOVES FWD.
pauses. then as
SHE MOVES PAN her R.

/Q DOCTOR/

down steps and l. to
crouch down L.
bottom of FRAME.
DOCTORS FEET/LEGS
MOVING TO CAM.

Lose NYSSA HOLD
HIS FEET PANNING R.
with THEM down steps
and UP TO FIND HIM
as HE REACHES
BOTTOM of stairs.

HE LOOKS.

(NYSSA IS LOOKING
DOWN ONE OF THE
EXIT CORRIDORS.

AT A SOUND FROM
ABOVE, SHE TURNS
AND LOOKS AT THE
STAIRWAY.

SOMEONE IS COMING.
SHE HIDES IN THE
SHADOWED AREA UNDER
THE STAIRS.

SHE HAS A LIMITED
VIEW THROUGH THE
OPEN CONSTRUCTION OF
THE STAIRWAY. SHE
CAN ONLY JUST MAKE OUT
THAT A FIGURE IS
DESCENDING WITH
STEALTH.

NYSSA IS HOLDING
HER BREATH. AS THE
FIGURE REACHES DECK
LEVEL, SHE MOVES
BACK A LITTLE.

THE FIGURE REACTS,
COMING AROUND QUICKLY,
AS IT STEPS INTO
VIEW, SHE SEES THAT
IT'S THE DOCTOR)

102. 3 F

HIGH MS NYSSA

103. 6 H

MS DOCTOR.HOLD
MOVE FWD.

THE DOCTOR: Nyssa?

104. 3 F

HIGH MS NYSSA

as she rises

NYSSA: Doctor, ... (cont...)

105. 6 H

DOCTOR in R.
NYSSA in L.
TIGHTEN to EQUAL
2-s

(OUT OF SHEER RELIEF
SHE HUGS HIM)

/3 pull out
to X -
explsv area/

as SHE looks up
PULL BACK SLIGHTLY
and PAN UP to HOLD
THEM F/G.
SKULL B/G

NYSSA: (cont) Where are we?

THE DOCTOR: I think it's ~~an~~ *some sort of*
old passenger liner.

(SHE POINTS AT
ONE OF THE SKULL
SYMBOLS)

NYSSA: And those things?

(THE DOCTOR,
USHERING HER UP THE
STAIRS)

HOLD THEM as
THEY MOVE UPSTAIRS
and let them out 1.

THE DOCTOR: ^{too well} Some people have
the strangest ~~ideas concerning~~ *about*
decor. Come on, ^{let's get} back to the
Tardis.

HOLD FOR EDIT

/RUN ON/

/clear Doc/
/Nyssa-they
/will be in
/next shot/

/6 sit bttm
/steps but loop cable/

(105 on 6)

/IC/

PRE-SET FLOATER C/

30. INT. LINER CORRIDOR.

DUB explosion
wind

106. 3 X

CORRIDOR/COLUMN
R.F/G
EXPLOSIVE FLAT

/GO VIS FX/

EXPLOSION AND
SEE HOLE IN
FLAT - DEBRIS

/Q THEM/

KARI into L.F/G
OLVIR R.

(Lasers out)

/GO HOLE FILLER/

/IC QUICK TO/
/SHOT ON VIS/
/FX FLAT/

(AN EXPLOSION. THE
OUTER SKIN OF THE
SHIP BURSTS INWARD.

THERE'S A HIGH
WIND AS AIR DRAINS
OUT.

DUST AND DEBRIS
ARE WHIRLED DOWN THE
CORRIDOR.

TWO FIGURES ENTER
THROUGH THE HOLE.

THEY ARE KARI,
FEMALE AND OLVIR,
MALE.

THEY'RE WEARING
CLOSE-FITTING SUITS
AND SMOOTH, ANONYMOUS
HELMETS.

THEY HAVE HAND DUB wind fades
RADIOS AND SPARE
POWER PACKS CLIPPED
TO THEIR BELTS, AND
CARRY LIGHTWEIGHT
LASER WEAPONS.

ONCE INSIDE THE
SHIP THEIR MANNER
IS THAT OF POLICE
OR SOLDIERS ENTERING
A BUILDING AND
EXPECTING TROUBLE.

ALL IS QUIET, THEY
RELAX, FRACTIONALLY.

(1 next)

THE RUSHING WIND
DWINDLES AND THEN
STOPS)

KARI: Check the airseal.

107. 1 C / (OLVIR TURNS.MOVES TO CHECK)

VisFx FLAT
OLVIR in L.

(KARI KEEPS WATCH
IN BOTH DIRECTIONS
AS OLVIR LOOKS
INTO THE HOLE THROUGH
WHICH THEY CAME.

as he turns

IT'S NOW FILLED
BY WHAT LOOKS LIKE
SOLIDIFIED FOAM.

108. 3 X /

KARI L.F/G
OLVIR R. let
them move to CAM.
and out.

OLVIR: Secure.

PAN L. with THEM
but HOLD ON COLUMN
L. and let THEM OUT

KARI BECKONS WITH
HER LASER: THE
TWO OF THEM SET
OFF DOWN THE
CORRIDOR, WITH
OLVIR WATCHING
THE REAR)

HOLD FOR EDIT

3G 6J

Floater B/C set. COLUMN OUT

1 to D

31. INT. LINER CORRIDOR.

112. 6 J

(on step.rostrum
hand held)
HIGH SHOT CORR.+
1ST LAZAR. DOOR 2.

Q THEM

TEGAN/TURLOUGH in
R. - PAN L. WITH
THEM

(BOOK OUT)

(TEGAN AND TURLOUGH
ENTER)

TEGAN: I'm positive that was
Nyssa calling.

TURLOUGH: You heard something.
Your imagination did the rest.

TEGAN: Maybe.

THEY STOP

TURLOUGH: Let's go back.

LET THEM OUT L.

TEGAN: No!

113. 3 G

CORR. TEGAN/TURLOUGH
into shot from r.
and they stop in MS
and see DRONE

Set stair
column+book

oov. TIGHTEN 2-s
and DEPRESS

(THEY MOVE INTO
ANOTHER CORRIDOR
SECTION.

THEY STOP HORRIFIED)

TURLOUGH: Oh no!

VT Edit (P.O.V. A ROBOT
DRONE MOVING ALONG
THE CORRIDOR.

114. 3 G

TIGHTER 2-s
(Drone height!)

Q THEM

THEY LOOK AT EACH
OTHER AND BACK TO
DRONE. START TO BACK
OFF.

THE DRONE IS SMALL
AND BATTERED,
NON-HUMANOID.

FROM THE FRONT, ITS
BODY SHELL PRESENTS
AN OCTAGONAL PROFILE
WITH DIODE LIGHTS
AND INDICATOR PANELS
ON THE FACE.

VT
EDIT
DRONE

(114 on 3)

ABOVE THIS, IN LIEU
OF HEAD, IS A CAMERA
HOUSING RAISED ON
A CURVED GOOSENECK
STALK - IT LOOKS LIKE
THE FLATTENED HEAD
OF A SNAKE.

HOLD FOR EDIT

FOLDED FLAT AGAINST
THE SNAKES SIDES
(THREE TO EACH
SIDE) ARE ANGLEPOISE
'ARM' MECHANISMS,
EACH TIPPED WITH AN
EVIL-LOOKING BLADE
OR DRILL FACING FORWARD
LIKE WEAPONS AT THE
READY.

TEGAN AND TURLOUGH
EXCHANGE A BLEAK
LOOK)

(2 next)

(on break)

- 1/38 -

5P 1P 4P/

5 over 4s cable and cable
close to front of set to P
HIGH on jib stand on rostrum.

Swinger L. open/shields open/cloth in

32. INT. LINER CONTROL ROOM.

480. 1 P WS CONTROL CENTRE F/G / CENTRE SET NON-ACTIVE BUT
ENTRANCE B/G / EVERYTHING ELSE ON.
(BEFORE THE WINDOW
IS AN AUTOMATIC
CONTROL CENTRE,
A BIG, UGLY BOX
UNDER A PERSPEX
COVER.

/Q THEM/

KARI/OLVIR INTO SHOT

THERE IS ALSO A
NAVIGATION CONSOLE
WITH A COMPUTER
SCREEN.

481. 5 P (as they
look r.) /
HIGH SHOT L. of set
and PAN R. to
CONTROL AREA

KARI ENTERS FOLLOWED
BY OLVIR.

/Q THEM/

482. 1 P TIGHTER 2s OLVIR/KARI
as she moved down
482 A 2 CRAB L. AND PAN R.
seeing control/
482 B 1 holding her l.

SHE STOPS, AND
SLOWLY LOWERS
HER GUARD.

THEY REMOVE THEIR
HELMETS)

/4 into P/

483. 5 P as she
turns
HIGH MS KARI

KARI: (CONFUSED) The whole
ship's rigged to run on
automatic. Yet there's
atmosphere. It doesn't fit
the briefing at all.

484. 4 P MS OLVIR
HOLD HIS MOVE DOWN

485. 5 P (as she turns) OLVIR: So what? We're only
here for the cargo.
HIGH MS KARI

TIGHTEN TO MCU

(KARI, RAISING HER
RADIO AND PUNCHING
THE BUTTONS TO OPEN
THE CHANNEL)

HOLD FOR EDIT

KARI: Would it really surprise
you if there weren't any? (C.U.)
The ship is dead.

(1 next)

TINY RUN ON/

- 38 -

1C

33. INT. LINER CORRIDOR. SITE OF
DRILLING AND EXPLOSION.

111. 1 C

FLAT WITH FILLED
HOLE. COLUM L.F/G

Q THEM

DOCTOR/NYSSA in
from R. into f/g

HOLD NYSSA R.F/G
and DOCTOR into
wall

(THE DOCTOR AND
NYSSA ENTER: HE
SEES THE DAMAGE
RESULTING FROM
THE EXPLOSION)

THE DOCTOR: I don't remember
this ... ~~We must have~~ taken a
wrong turn.

(HE STEPS FORWARD,
AND TOUCHES THE
FOAM THAT FILLS
THE HOLE)

NYSSA: What is it?

HE TURNS TO HER

THE DOCTOR: A massive plug.
The hull must
have been damaged at some
time.

as SHE MOVES to
HIM TIGHTEN to
shot

NYSSA: (TOUCHING THE PLUG)
It's still soft.

(THE DOCTOR,
REALISING THE
POSSIBLE
CONSEQUENCES)

CRANE R. as THEY
MOVE L.; PAN L.
and let them out

HOLD FOR EDIT

THE DOCTOR: ~~I~~ I know ... Come
on, ~~let's~~ try this way.
we'll

(6 next)

/1R/

34. INT. LINER CONTROL ROOM.

486. 1 R

2s OL VIR/KARI
seeing radio

/Q THEM/

SHIELDS UP CLOTH IN
CONTROL CENTRE NON-ACTIVE
(KARI IS TRYING
TO GET THROUGH
TO THE RAIDER
SHIP)

KARI: (INTO RADIO)
~~the ship~~ Advance
party to raider. We're
coming back. This isn't
the ship you described.

OLVIR: We can't go back,
if he doesn't link with
the airlock.

/Q DOCTOR/

(A VOICE FROM
THE CORRIDOR.

THE DOCTOR'S)

THE DOCTOR: (O.O.V.) This
way.

HOLD FOR EDIT RUN ON

Olvir/Kari hide helmets
1 push 1. on R

(114 on 3)

2K -pushing 4s cable

/6 out behind back corr. over 3s cable/
and hand held to K

35. INT. LINER CORRIDOR. BY CONTROL
ROOM.

115. 2 K

LOW W/S ENTRANCE
TO CONTROL

/Q DOCTOR/oov line/

/Q DOCTOR/

DOCTOR in R.
and to C. HE
LOOKS ROUND.

/Q NYSSA/

NYSSA in R.

HOLD THEIR
MOVE UP STEPS

HOLD FOR EDIT

(THE DOCTOR AND
NYSSA COME TO
THE CONTROL ROOM
ENTRANCE)

~~(DOC. OOV - This way. .snd for Sc. 34 if
requd)~~

NYSSA: We're lost, aren't
we?

THE DOCTOR: Certainly not.

(C.U. NYSSA.
SHE ISN'T HAPPY.

SHE THEN MOVES
OFF)

(watch continuity)

(1 next)

/5P 1R 4P/

36. INT. LINER CONTROL ROOM.
Shields up. Cloth in.
CONTROL C. NON-ACTIVE

487. 4 P Q DOCTOR/
ENTRANCE. DOCTOR INTO SHOT
HOLD HIS MOVE TWDS CAM.
OLVIR AND KARI AREN'T IN SIGHT.

488. 5 P Q NYSSA/
NYSSA INTO L.B/G
THEIR POV EMPTY CONTROL. THEY STOP.
OLVIR RISES FROM BEHIND THE CONTROL DESK AS THEY APPROACH, LASER WEAPON LEVELLED)

489. 4 P Q DOC/
2-sNYSSA/DOCTOR
HOLD MOVE DOWN

490. 1 R Q OLVIR/
(pushed l.)
MS OLVIR with .
THE DOCTOR: Oh dear. S. Sorry, I didn't know it was private.

491. 4 P LASER
MS DOCTOR
(HE ABRUPTLY TURNS, WITH A HAND ON NYSSA'S SHOULDER TO STEER HER AROUND WITH HIM.)

492. 5 P (as he turns)
NYSSA/DOCTOR.
KARI into L.F/G
KARI STEPS OUT TO BLOCK THE DOORWAY)

493. 1 R Q KARI/
MS KARI
LASER into SHOT (pushed r.)
KARI: That's all right./ We're in the mood for company.

494. 5 P
KARI/LASER l.f/g
NYSSA/DOCTOR R.
OLVIR R.b/g
(SHE LEVELS HER LASER)

HOLD FOR EDIT

RECORDING BREAK

5 to R of set and pos.R
2 to P; 1 to S; 3 to P

6K 1D

rail out for 1.; 2 to L.

37. INT. LINER CORRIDOR.

116. 1 D CORNER OF ASCENDING STEPS TURLOUGH HAS CUBE
Q THEM (TEGAN AND TURLOUGH, LOST.
TEGAN into shot FROM BEHIND A NEARBY
followed by DOOR COMES A DISTINCT
TURLOUGH. FEMALE CRY)
PAN THEM L. INGA: (O.O.V.) Help
THEY PAUSE - me!
PAN THEM FURTHER L.
as they go past/
2nd door
Q INGA
THEY STOP/TURN
117. 6 K TURLOUGH:(INDICATES DOOR) over there/
(hand held)
INGA SKULL DOOR
Q INGA
118. 1 D INGA(OOV): Help me!/
2-s TURLOUGH/
TEGAN. PAN HER
R. to door TEGAN(EXCITEDLY): That's Nyssa.
(AND SHE MOVES TO DOOR
TURLOUGH STAY PUT)
HOLD FOR EDIT
TINY RUN ON/
TURLOUGH to door/
1. to 2-s

(1 next)

TELECINE 1

Model Shot.

A heavily armed
battle cruiser
starts to pull
away from the
liner.

(on break)

- 1/44 -

/2P 1S 5R/

/window shields up./

/cloth in/

38. INT. LINER CONTROL ROOM.

CONTROL C. NON ACTIVE

495. 5 R KARI F/G;R. / (NYSSA AND THE
DOC/NYSSA;OLVIR B/G DOCTOR ARE SEATED
/Q THEM/ BY THE CONSOLE.
HOLD OLVIR's OLVIR AND KARI
MOVE FWD STAND OVER THEM)

496. 2P OLVIR: (TO KARI) Kill them.
We've enough problems./

DOCTOR L.F/G
KARI R. KARI: Be quiet. (TO THE
DOCTOR) If you're not
members of the crew, how did
you get here?/

497. 5 R DOCTOR/NYSSA F.G.
OLVIR B/G THE DOCTOR: We have a ship
of our own.

498. 2 P OLVIR: They're after the
cargo, too./

MCU KARI
/Q LIGHTS/ KARI: (TO THE DOCTOR) Are
you?/

499. 5 R a/b
(OLVIR HAS NOTICED
SOMETHING: HE'S
LOOKING TOWARDS
THE WINDOWS)

THE DOCTOR: Unarmed?
(BATTLECRUISER LEAVING LINER)

500. 1 S OLVIR: Kari./
(close WS DOCTOR/NYSSAL.
to 2) KARI R. (THERE'S A GLOWING
window/lgt fx b/g/ BRIGHTNESS FROM
SOME UNSEEN SOURCE
OUTSIDE)

501. 2 P MCU KARI
as SHE TURNS AWAY KARI: (TO OLVIR) Watch them.

502. 5 R a/b
- 44 -

(break next)

(502 on 5)

- 1/45 -

(SHE GOES OVER TO
THE PANORAMIC
WINDOW.

OLVIR slight move
down looking at
DOCTOR/NYSSA then
to window

OLVIR GOES WITH
HER PART OF THE
WAY, KEEPING HALF
OF HIS ATTENTION
FOR THE DOCTOR AND
NYSSA)

HOLD FOR EDIT

RECORDING BREAK

on to gall.insert for ep.1 Sc.4 0 set blacks quickly
--

2 pull back 1 to wide shot ground/window
--

NO SCENE 39

1T 5R/

40. INT. LINER CONTROL ROOM.

CLOTH IN SHIELDS UP
CONTROL CENTRE SET
(KARI LOOKS OUT)

504. 5 R

MCU OLVIR

/Q THEM/

/Q OLVIR/

OLVIR: That's our ship!

he looks r.

VT edit
CSO shot
GALL.ONLY

(KARI RAISES THE
HAND-RADIO)

on shot again

He's running out on us!

505. 1 T

MS KARI

/Q HER/

KARI: Shut up! (INTO RADIO)

Advance party to Raider.

Come in raider, come in.

as she moves dwn
PULL BACK to bring
CONTROL C. in F/G
DOC/NYSSA L.-
OLVIR c.b/g/KARI R.

(KARI FLINGS HER
RADIO TO ONE
SIDE AND LEVELS
HER LASER AT THE
DOCTOR)

506. 5 R

HIGH MCU DOCTOR

Is this your work?/

/Q LIGHTS/VISFX/
CONTROL

THE DOCTOR: Hardly.

(as he looks (THE LINER'S CONTROL
CENTRE COMES ALIVE,

DUB-engine
rumble

507. 1 T

CONTROL CENTRE
ALIVE F/G
DOCTOR/NYSSA L.
KARI R.
OLVIR C.B/G

AND THE LINER'S
ENGINES BEGIN TO
RUMBLE)

Neither is that.

DUB-window
shield snd

/GO WINDOW SHIELDS/
CLOSE

as THEY LOOK UP
CRAB slightly L. and
PAN R. to windows-
shields
close
HOLD FOR EDIT

/TINY RUN ON/

1D

41. INT. LINER CORRIDOR.

DUB-engine
rumbling as
Sc.40

119. 1 D

2-s TURLOUGH/
TEGAN at door

/Q THEM

THEY TURN OUT

(TEGAN AND TURLOUGH
PAUSE FROM TRYING
TO GET THE SLIDING
DOOR OPEN AND
LISTEN TO THE
NOISE)

/Q INGA

TURLOUGH: Engines.

INGA: (O.O.V.) Please
help me.

HOLD THEIR
SLIGHT MOVE FWD

TEGAN: (TO THE DOOR), Hold
on, Nyssa. We ~~must~~ ^{need} something
to lever the door open.

TURLOUGH: Let's get out of
here.

LET HIM OUT R.
HOLD HER TURN
BACK TO DOOR

TEGAN: Find a prybar. Now!

/Q TURLOUGH

(TEGAN RUNS HER
HANDS AROUND THE
OUTSIDE OF THE
DOORFRAME AS
TURLOUGH MOVES
AWAY.

HE TURNS THE
CORNER)

(2 next)

4D 2L/

/6 move in a bit on K/

/Liner wall/stair column set. Floater A out/

42. INT. LINER CORRIDOR.

(NYSSA BOOK SET) NON PRAC CUBE

120. 2 L

CORRIDOR. TURLOUGH
IN L.B/G and TURN
INTO CORR. and
TWDS CAM. & M/S.

see CUBE as HE
TAKES IT OUT -
PAN DOWN with
HIS LOOK to BOOK
and LET HIM in L.

(TURLOUGH COMES INTO
THE CORRIDOR.

THE ENGINE NOISE
IS MUCH LOUDER
HERE.

WITH TEGAN OUT OF
SIGHT HE TAKES THE
CUBE FROM HIS
POCKET, BUT BEFORE
HE CAN ACTIVATE IT
HE SEES NYSSA'S
BOOK LYING WHERE
THE DOCTOR LEFT
IT)

/Q TEGAN VOICE/

TEGAN: (O.O.V.) Turlough!
It's moving!

HE LIFTS HEAD

TURLOUGH: I'm on my way.

HOLD HIS RISE
and MOVE FWD and
CRAB R. and PAN L.
HOLD HIS BACK and
WALL as he looks
at D.S. area

(BUT, INSTEAD,
HE APPROACHES
THE BOOK.

AND HE RUNS HIS
HAND OVER THE BLANK
WALL, WHERE THE
DOOR TO THE TARDIS
WAS)

121. 4 D

MCU TURLOUGH

/Q TEGAN/

as he turns R.
CRAB SLIGHTLY L.
and HOLD HIM as
HE MOVES AWAY -
he stops and
turns slowly and
sees
HOLD STEADY SHOT
for DOOR/WALL SHOT

TEGAN: (O.O.V.) Turlough!

TURLOUGH: I'm coming.

(THE ENGINE NOISE
INTENSIFIES - THE
FAMILIAR THROBBING
IS ADDED.

DUB-engine
noise up+
pulsating

~~TEGAN~~ Turlough

(121 on 4)

TIGHTEN TO MCU

Q HIM
Q TEGAN

HOLD SLIGHT
MOVE FWD.

let HIM TURN OUT

VT	THE STRANGE DOOR
EDIT	BEGINS A SLOW
	DISSOLVE INTO
	PLACE

TEGAN(OOV): Turlough
TURLOUGH TURNS
AND MOVES AWAY)

HOLD FOR EDIT

(1 next)

1D 6K

strike floater 4E set floater A/

4 to E/

43. INT. LINER CORRIDOR.

122. 1 D

TEGAN AT DOOR

/Q HER/

(TEGAN HAS OPENED
THE PANEL BY A
FEW MORE INCHES -
THE MOST THAT
SHE CAN MANAGE
ALONE.

/Q INGA/LAZAR/

HAND OUT

WRAPS RND HER

SHE TURNS TO
CALL TO TURLOUGH)

TEGAN: Turlough, come
and ...

as she is
turned on door

(A SCALY, CLAWLIKE
HAND WITH AN ARM
WRAPPED IN FILTHY
BANDAGES SHOOTS
OUT AND GRABS
TEGAN'S ~~WREST~~ WAIST.

123. 6 K

(pushed in)
CLOSER SHOT
TEGAN/ARM RND HER
she looks at it
in horror

/Q LAZAR/

as HAND OVER MOUTH
TIGHTEN TO MOUTH

she struggles

/Q LAZAR/

TEGAN IS TOO
HORRIFIED TO
SCREAM AS SHE
ATTEMPTS TO
BREAK THE GRIP.

ANOTHER CLAMPS
OVER HER MOUTH
AND SLAMS HER
BACK AGAINST
THE PANEL.

124. 1 D

WS TEGAN/ARMS WAVING

A COUPLE OF OTHER
HANDS COME OUT AND
WAVE AROUND,
SEARCHING TO GET A
GRIP ON SOMETHING.

~~125. 6 K~~

~~MCU TEGAN she
tries to get
hand off mouth~~

AS TURLOUGH ROUNDS
THE CORNER, TEGAN
MANAGES TO GET
RID OF THE HAND
THAT COVERS HER
FACE)

~~126. 1 D~~

~~a/b~~

/6 PAN R.to STAIRS/

127. 6 K

/Q TURLOUGH/

step corner
TURLOUGH into MS
and stop.

128. 1 D

MS TEGAN

/Q HER-HAND OFF MOUTH/

TEGAN: Help me.

(128 on 1)

let her
let TURLOUGH IN
R. HOLD ACTION

HOLD MOVE FWD
and as TURLOUGH
TURNS

Q LAZARS

SEE HANDS/DOOR
THEY WITHDRAW
AND DOOR CLOSES

(TURLOUGH QUICKLY
MOVES FORWARD AND
AFTER SOME EFFORT
PULLS HER FREE.

ONE BY ONE THE
ARMS WITHDRAW,
AND THE PANEL
SLIDES SHUT)

TURLOUGH: Are you alright?

(TEGAN NODS)

I found the doorway to the
Tardis.

TEGAN: Where?

TURLOUGH: This way.

Come on

(THEY MOVE OFF)

LET THEM MOVE
OUT R.

HOLD FOR EDIT

TINY RUN ON

TEGAN/TURLOUGH/
/keep going to
/back corr.

/6 to 2-s/
/doors 3/4/

(3 next)

(on 1)

- 1/53 -

/S/B TAPE/

/2P 1T 5R/

44. INT. LINER CONTROL ROOM.

508. 1 T CONTROL CENTRE F/G / CONTROL CENTRE ON. SHIELDS DOWN
DOCTOR/NYSSA L. / SEATS PS. 2
OLVIR/KARI R.B/G / (THE DOCTOR AND
/ NYSSA ARE STILL
/ SEATED BY THE
/ CONSOLE)

/Q THEM/

NYSSA: (INDICATING KARI AND
OLVIR) Who are they?

509. 5 R MCU DOCTOR / THE DOCTOR: Raiders, by the *look*
/ sound of it. / Probably an
/ advance party to open the
/ airlocks. /

510. 1 T CONTROL CENTRE F/G
DOCTOR/NYSSA L. (OLVIR AND KARI
OLVIR/KARI moving R. CROSS TO THE DOCTOR
HOLD to PROFILE 4-s AND NYSSA.

THE SOUND OF THE
ENGINE CHANGES)

DUB-engine
noise

KARI: You say you have a
ship?

511. 2 P MCU KARI / THE DOCTOR: Yes. /

512. 5 R MCU DOCTOR / KARI: I'm commandeering it. /

513. 1 T 4-s with GUN / THE DOCTOR: I think not. /
/2 psh r./

(KARI TAKES A STEP
CLOSER, POINTS HER
GUN AT NYSSA)

514. 5 R KARIs body R.F/G /
DOCTOR/NYSSA end
of gun L. Stop bluffing. You haven't
got a chance. Listen to the
engines. ~~These are~~ alignment
manoeuvres. We're docking
with another ship.

516. 2 P DOCTORs body L.F/G /
OLVIR/KARI R.
(no gun)

- 53 -

(5 next)

(OLVIR AND
KARI EXCHANGE
A GLANCE)

KARI: (TO THE DOCTOR) Then
I'm asking you. Will you
take us off this ship?

517. 5 R
MCU DOCTOR

THE DOCTOR: If you put the
gun away ... Please./

518. 2 P
2-s OLVIR/KARI

519. 5 R / (OLVIR LOOKS
a/b AT KARI.

520. 2 P /
a/b SHE NODS./

521. 1 T
GROUP SHOT
THEY TURN
THEIR WEAPONS
(as gun dwn) ASIDE)

522. 5 R
a/b Thank you.

/GO TAPE+CONTROL/
/CENTRE/LIGHT Q /

(SUDDENLY THE
P.A. VOICE
STARTS TO
RELATE ITS
RECORDED
MESSAGE)

(as Dr.reacts)

523. 1 T / VOICE: All decks stand
GROUP SHOT by. All decks stand by.
CONTROL CENTRE F/G This is a special
announcement from Terminus
Incorporated./

524. 5 R
MCU DOCTOR
he rises into
shot

THE DOCTOR: *that we should get out of here*
~~Let's get away~~
~~from here~~ / Follow me.

525. 2 P
GROUP SHOT with
DOCTOR AND TRACK
IN letting him (THEY EXIT)
into b/g and out
followed by others

HOLD SHOT LONG

single shot of liner reversing
frame to go l. to r. in
Gall. only session

1/54A

Model shot - TERMINUS ALONE

44 ctd.(was 45)

(as they
move out)

(SYNCHRONOUR LIGHTS
PLAYING WITHIN THE
PERSPEX COVER OF THE
CONTROL CENTRE MAKE
IT CLEAR THAT IT IS
THE SOURCE OF THE
BROADCAST VOICE)

/GO TAPE/

526.

5 R

HIGH SHOT
CONTROL
CENTRE
(open
swinger L.)

VOICE: Primary docking alignment
procedures are now complete.
Passengers with mobility should
prepare to disembark.

HOLD FOR EDIT

/TINY RUN ON/

Doc/Co ready to come in again 1 track out slightly-monitor shot next 5 pan to entrance
--

/S/B VT/

(5 next)

(128 on 1)

3H 6K 4E

/Floater A set/

46. INT. LINER CORRIDOR.

129. 3 H
BACK CORR.
2s TURLOUGH/TEGAN

Q THEM

let them move
slightly fwd.

/Q LIGHTS,

GO TAPE

they stop

(TEGAN AND
TURLOUGH
LOOK AROUND
AS THE LIGHTS
COME ON)

(VT edit just
before light Q)

VOICE: Anyone failing to disembark will be removed. Sterilisation procedures will then follow.

as they
look r.

130. 6 K
(hand held)
DOORS 3 AND 4

DOORS 3 AND 4

GO DOOR 3 OPEN

/GO DOOR 4 OPEN/

Q THEM

(THE DOORS
ALONG THE
CORRIDOR
ARE
STARTING
TO SLIDE
OPEN.

TEGAN AND
TURLOUGH
BACK OFF)

131. 3 H
TIGHTER 2-s
TURLOUGH/TEGAN
THEY LOOK AT
EACH OTHER
THEN LOOK L.

TIGHTER 2-s
TURLOUGH/TEGAN
THEY LOOK AT
EACH OTHER
THEN LOOK L.

132. 4 E
DOOR 2
(reverse frame)

DOOR 2
(reverse frame)

GO DOOR 2 OPEN

PAN R. TO DOOR 1.

/GO DOOR 1 OPEN/

Q THEM

133. 3 H
2-s THEY BACK
and then turn
and run out
HOLD FOR EDIT

2-s THEY BACK
and then turn
and run out
HOLD FOR EDIT

RECORDING BREAK

1B

/don't forget
use Inga here/

/S/B TAPE/

47. INT. LOWER DECK. LINER.

136. 1 B

(shouting along
rostrum) DOCTOR/
GROUP in L and
TWDS CAM.

(THE DOCTOR,
NYSSA, KARI
AND OLVIR MOVE
ALONG)

/GO TAPE/

VOICE: There is no return.
This is Terminus.

HOLD GROUP
as they stop

(AT THE
MENTION OF
TERMINUS,
SUDDEN
UNDERSTANDING
SEEMS TO COME
TO OLVIR)

as OLVIR into
b/g HOLD GROUP
F/G

OLVIR: Wait a minute ...

(HE TURNS FROM
THE TOP OF
THE STAIRS AND
STARTS TO MOVE
AWAY.

/GO TAPE/

THE VOICE,
REPEATS
'TERMINUS'
OVER AND
OVER)

KARI: Olvir!

he turns B/g

(OLVIR CALLS
BACK OVER
HIS SHOULDER)

OLVIR: I know where we
are.

/GO DOORS 3+4/
Q LAZARS

LET HIM OUT L.

KARI: Where?

LAZARS into B/G

/Q LAZARS F/G/

as HE TURNS with
GROUP

let LAZARS into F/G
and CRANE UP and
ZOOM IN to HOLD
HIGH SHOT of GROUP
in CENTRES
LAZARS F/G and B/G

(THE DOCTOR,
NYSSA AND
KARI ALL
START UP TO
FOLLOW OLVIR.

BUT THE
SLIDING
DOORS ALL
ALONG THE
CORRIDOR ARE
STARTING TO
OPEN.

SEEING THIS,
THEY HALT.

BENT AND
RAGGED
FIGURES COME
SHUFFLING
THROUGH THE
DOORWAYS.

THEY'RE LAZARS
(PRONOUNCED
LAH-ZARS, AS
IN LAZARUS),
DISEASED-
LOOKING AND
REPELLENT.

ALL FACES ARE
COVERED, SOME
BY MUSLIN HOODS
THROUGH WHICH
ONLY A DIM
SHADOW OF
FEATURES
CAN BE SEEN.

THE DOCTOR
LOOKS BACK,
BUT THE
CORRIDOR IS
ALREADY BLOCKED
IN BOTH
DIRECTIONS)

HOLD FOR EDIT

/RUN ON/

/RE-SET LAZARS
/DR.&CO. to new
/pos.stair rost./

6L 1B

B.G. drape

pos.2 Tegan rm

/Floaters A+B out;skull door/column on/
/liner set; Liner flat set in Adric rm /

48. INT. LINER CORRIDOR.

134. 6 L

(hand held)
TURLOUGH/TEGAN
in for TIGHT 2-s

(GAUZE BACKING.DOORS 3+4 OPEN)
(DRONES HERE)
(TEGAN AND
TURLOUGH
ARE RUNNING.

THEY SKID TO
A HALT AT AN
INTERSECTION)

TEGAN: They're everywhere!

(TURLOUGH
LOOKS AROUND.

HE HAS AN
IDEA)

PAN TURLOUGH R.
and DOWN to GRILL
LETTING TEGAN
L.F/G

TURLOUGH: Give me a hand.

(HE CROUCHES
DOWN AND TRIES
TO LIFT ONE OF
THE MESH
FLOORING
SECTIONS.

/as grill up/
Q LAZARS

as he looks up WITH TEGAN'S

135. 1 B

TEGAN/TURLOUGH
F/G LAZARS B/G
DRONES

HELP, HE'S
ABLE TO RAISE
IT, EXPOSING
THE CRAWLSPACE
UNDERNEATH)

/I keep off steps/

let TEGAN GO OUT
BELOW CAM. and as
TURLOUGH GOES
DOWN-TIGHTEN ON
LAZARS

Come on! Quickly!

HOLD FOR EDIT

(HE HOLDS IT
UP AS TEGAN
DESCENDS)

DUB-grill
being put
back

/RUN ON/

/I TRACK IN/PAN
/R.; 6rnd back of
/corr. to M hand held
/in corr.nr high rostrum/
/cable that way

/RE-SET LAZARS;
/TEGAN/TURLOUGH
/DIRTY CLOTHES M/U/

(136 on 1)

- 1/60 -

/6M 2M/

/floater B out;stair col.out/

/1 to D craned r. not final pos yet/

49. INT. LINER CORRIDOR.

137. 2 M 3s KARI/DOCTOR/ / (THE DOCTOR,
NYSSA NYSSA KARI, TRAPPED,
BACK INTO AN
/Q LAZARS/ ALCOVE BEFORE
/Q DOCTOR/ THE ADVANCING
PRESS OF LAZARS.
on shot as they turn
ZOOM OUT; LAZARS
thru' F/G
DOCTOR & CO.B/G
/Q THEM/
THEY LOOK
138. 6 M (hand held) / SOME OF THE NEW
DOCTOR/GROUP R.B/G ADDITIONS ARE
LAZARS to CAM. and UNHOODED,
out R. BONE-WHITE SKIN,
DARK EYES AND
LIPS, AN ARMY
OF THE LIVING
DEAD)
- /Q OLIVIR/

(4 next)

- 60 -

1/60A

TELECINE: Tegan/Turlough under floor -
grille above them

/4F/

50. INT. LINER CONTROL ROOM.

139.	<u>4 F</u>	/	(OLVIR RUSHES IN.
	CORRIDOR/STOPS		
	OLVIR in R.		A STATE OF
	of CAM. and		PANIC, THEN
	up steps		URNS AND
	TIGHTEN with him		SHOUTS FOR
	HE TURNS		THE WHOLE
			SHIP TO
			HEAR)

OLVIR: now we know,
don't we?

HOLD FOR EDIT

/TINY RUN ON/

/LAZARS up steps
again in lower corr./

/6 pull out & twds
cable source; and
rmd back of set
twds 6N but not in/
pos. yet.; 2 to H/

/DOCTOR & CO REGROUP/

(1 next)

(139 on 4)

1D

4 to G-Tardis

51. INT. LINER CORRIDOR.

140. 1 D

DOCTOR/NYSSA
R.F/G KARI L.F/G

Q THEM+LAZARS

LAZARS B/G

Q OL VIR

LET THEM OUT R.

Q OL VIR

LAZARS THICK HERE

(THE DOCTOR
AND THE TWO
GIRLS ARE
BACKED-UP
AS FAR AS
THEY CAN
GO.

OL VIR'S
VOICE ECHOES
DOWN TO THEM)

OL VIR: ^{Now} (O.O.V.) We know
what it's all about.
(NYSSA LOOK TO DR.
DR./KARI AT EACH OTHER
BACK TO LAZARS AND
DUCK DOWN AND OUT L.)

(5 next)

(140 on 1)

- 1/63 -

5A

/shields can be up and cloth/
/set I will not see windows /

52. INT. LINER CONTROL ROOM.

141. 5 A

LOW MS OL VIR

/DR & CO TO
/LOWER LEVEL
/& ALL LAZARS /

OLVIR: This is
Terminus, where all the
Lazars come to die.
We're on a leper ship!

HOLD FOR EDIT

(reprise-VT edit
from here to
Ep.2 Sc.1)

TINY RUN ON

(2 next)

no page 64

2H

Floater C set

5 to F s/b TARDIS

53. INT. LINER CORRIDOR.

Hand Print Not There

142. 2 H

CORRIDOR

(THE DOCTOR,
NYSSA AND
KARI TRAPPED)

OPEN LINER/
TERMINUS DOOR

Q DOCTOR & CO/
& LAZARS

DOCTOR & CO THRU
F/G as THEY reach
corr. LAZARS B/G
as HE MOVES BACK
CRAB L. AND PAN R.
to HOLD THEM to
TIGHT 3-s by wall

Q OLIVIR

OLVIR:(OOV) We're all going to die.

HOLD FOR THE EDIT

onto model film
liner docking
with Terminus
+ end credits

RECORDING BREAK

GET LAZARS BACK FOR REPEAT/
OPEN LINER/TERMINUS DOORS

3 to J

CLOSING TITLES

EPISODE 1 Closing Titles

1. The Doctor
PETER DAVISON
2. Nyssa
SARAH SUTTON
3. Tegan
JANET FIELDING
4. Turlough
MARK STRICKSON
- ③ 5. Kari
LIZA GODDARD
6. Olvir
DOMINIC GUARD
7. Black Guardian
VALENTINE DYALL
8. Inga
RACHAEL WEAVER
Tannoy Voice
MARTIN MUNCASTER
9. Incidental Music
ROGER LIMB
Special Sound
DICK MILLS
BBC Radiophonic Workshop
- ③ 10. Production Manager
STEVE GOLDIE
Production Associate
JUNE COLLINS
Production Assistant
RENA BUTTERWICK
Assistant Floor Manager
POLLY DAVIDSON
11. Visual Effects Designer
PETER PEGRUM
Video Effects
DAVE CHAPMAN
12. Technical Manager
JEFF JEFFERY
Senior Cameraman
ALEC WHEAL
13. Vision Mixer
CAROL JOHNSON
Videotape Editor
ROD WALDRON
14. Lighting
SAM BARCLAY
Sound
SCOTT TALBOTT
15. Costume Designer
DEE ROBSON
Make up Artist
JOAN STRIBLING
16. Script Editor
ERIC SAWARD
Title Sequence
SID SUTTON
17. Designer
DICK COLES
18. Producer
JOHN NATHAN-TURNER
19. Director
MARY RIDGE
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